

Appendix B: Selling Story Roadmap

	Questions	Ideas for YOUR story
<p><u>Step 1:</u> Story Selection (Chapter 12)</p>	<p><u>A. Define objective</u></p> <ul style="list-style-type: none"> • What is your main message? • What do you want your audience to <i>think, feel</i>, or <i>do</i> after hearing your story? <p><u>B. Brainstorm story ideas</u></p> <ul style="list-style-type: none"> • Think of examples of successes, failures, or moments of clarity involving your main message. • Strike out? Use the story hunting tools in Chapter 24. <p><u>C. Still can't find any? Make one up</u></p> <ul style="list-style-type: none"> • Make sure your audience knows you made it up. <p><u>D. Choose the best one</u></p> <ul style="list-style-type: none"> • Pick the one that best delivers the main message. • If all do, then pick the one with the most relatable hero, relevant obstacle, and engaging struggle. 	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p><u>Step 2:</u> Story Structure</p>	<p><u>Complete the Story Structure Template (Appendix C)</u></p> <ul style="list-style-type: none"> • Follow guidance in Chapters 13–17. 	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p><u>Step 3:</u> Emotion (Chapter 18)</p>	<p><u>A. Identify emotional moments</u></p> <ul style="list-style-type: none"> • For each bullet point in your story outline (Story Structure Template), identify which emotions the characters or audience should be feeling. <p><u>B. Prioritize</u></p> <ul style="list-style-type: none"> • Which ones will have the biggest impact on moving your audience to the desired outcome? <p><u>C. Pick one or more techniques below to apply to the important ones:</u></p> <ul style="list-style-type: none"> • <i>Tell me</i>—Just state the emotion (“I was scared”). • <i>Show me</i>—Describe the behavior that demonstrates the emotion (“She was crying” or “He started yelling”). • <i>Make me feel</i>—Superior position creates tension and angst. Inferior position creates curiosity and anticipation. Equal position lets audience feel the same emotions as characters. • Let the audience get to know characters to avoid the “Stormtrooper Effect.” 	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

	<ul style="list-style-type: none"> • <i>Dialogue</i>—Use inner and outer dialogue to show characters’ feelings. 	<hr/> <hr/> <hr/>
<p>Step 4: Surprise (Chapter 19)</p>	<p>Add surprise at the beginning to get the audience’s attention, and at the end to make it more memorable.</p> <p><u>Use any or all of these techniques:</u></p> <ul style="list-style-type: none"> • <i>Lead with the most unusual event</i> (like the Iceland volcano). • <i>Use flashback</i>—Start with most surprising event, then backtrack to the beginning (like Chris Powers’s Ariba story). • <i>Skip one element in the context</i> and let your audience figure it out on their own (like the story about Judy and the \$600,000 check). • <i>Create a surprise ending</i>—Move one key fact from the context to the end (like the story about James and the tea kettle). 	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Step 5: Dialogue, Details, Length (Chapter 20)</p>	<p><u>Add outer dialogue:</u></p> <ul style="list-style-type: none"> • Replace scenes where you <i>describe</i> what characters meant with what they <i>actually said</i> (even if you have to paraphrase). • Make emotionally high potential moments stronger through actual dialogue. <p><u>Add inner dialogue</u>—Where are your characters silent when inside they want to scream or cry? Share their inner monologue so we can hear what they’re thinking.</p> <p><u>Add details using these techniques:</u></p> <ul style="list-style-type: none"> • <i>Give details only when it’s relevant</i> to the conflict or explains a main character’s motivations (no “It was a warm September morning . . .”). • <i>Replace generalities with specifics</i> (say “He was 6’4”” rather than “He was tall”). • <i>Show, don’t tell</i>—(e.g., “Frank wrapped and unwrapped the telephone cord around his finger” shows he’s nervous). • <i>Pick one important scene and describe it in vivid detail</i>—(like the story about the cancer patient’s sunset that she thought might be her last). • <i>Use metaphors</i>—(e.g., a looming deadline is a “dark cloud” or a “gun to my head”). 	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Source: *Sell with a Story: How to Capture Attention, Build Trust, and Close the Sale*, by Paul Smith
www.leadwithastory.com/resources

	<p><u>Length</u></p> <ul style="list-style-type: none"> • <i>Sales stories average two minutes (300 words)</i>—and generally range from one to three minutes (150–450 words). Does yours fit this range? • <i>To shorten a story</i>—use the Story Structure Template (Appendix C) and eliminate least critical part of each section, while leaving some content in each section. 	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Step 6: Delivery (Chapter 21)</p>	<p><u>Oral Delivery</u></p> <ul style="list-style-type: none"> • <i>Relax</i>,—the story is more important than the delivery. • <i>A perfect delivery is not perfect</i>, so five or six filler words a minute is okay. • <i>Don't slip into "storytelling voice,"</i>— stay in the same conversational tones. • <i>Focus on the story</i>, not your physical performance. <p><u>Written Delivery</u></p> <ul style="list-style-type: none"> • <i>Write the way you'd like to speak</i>—conversational, but without all the filler words. • <i>Use short sentences</i>—15–17 words per sentence. • <i>Use simple words</i>—< 10 percent greater than two syllables. • <i>Use active voice</i>—< 10 percent passive voice sentences. • <i>Get to the verb quickly</i>,—in the first five to six words of each sentence. • <i>Calculate Flesch-Kincaid grade level</i>, with a target score of 7–8 (like John Grisham or Tom Clancy). 	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Step 7: Stretching the Truth (Chapter 23)</p>	<p>Check your story for fidelity to the truth with these guidelines</p> <p><u>A. Accuracy is important. Precision is not.</u></p> <ul style="list-style-type: none"> • Don't be afraid to use specific quotes and details. <p><u>B. Don't embellish stories any more than you would embellish facts.</u></p> <ul style="list-style-type: none"> • <i>Set expectations up front</i> about how factually precise the story will be. "I saw something interesting this morning . . ." suggests high precision. "I once heard about a guy who . . ." suggests low precision. • <u>Litmus test</u>—Imagine someone who listened to your story was actually there when it happened. Would he be offended? And would you be embarrassed? If yes to 	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

	<p>either of those, you've probably changed too much. If not, you're fine.</p> <ul style="list-style-type: none"> • <i>Hard points (don't change these)</i>—event, challenge, process to overcome, resolution, lesson learned • <i>Soft points (more leeway)</i>—time, location, names and descriptions of people, resequencing events, quotes, dialogue. 	<hr/> <hr/> <hr/> <hr/>
<p>Step 8: Practice and Save (Chapter 25)</p>	<p><u>Practice</u></p> <ul style="list-style-type: none"> • <i>Don't</i> fully script your story unless it will be delivered in writing. Outline it, using the Story Structure Template. • <i>Don't</i> memorize your story word for word, so you can deliver it extemporaneously each time. • <i>Practice options</i>—(1) Walk and talk with an imaginary friend, (2) live audience, (3) audio recording, (4) video recording, (5) online services. (Avoid the mirror.) <p><u>Save—Database your story</u></p> <ul style="list-style-type: none"> • Use Story Database, Microsoft Word file, PowerPoint, online story database services, audio or video recording. 	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>